



**THE AMERICAN  
ART STUDENT**

**TEXTILE  
ARTICLE**

By MISS JESSIE MARTIN

*m*arch 10¢

**PUBLISHED MONTHLY BY ART STUDENTS  
TWENTY-ONE PARK ROW  
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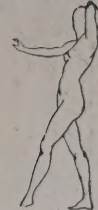
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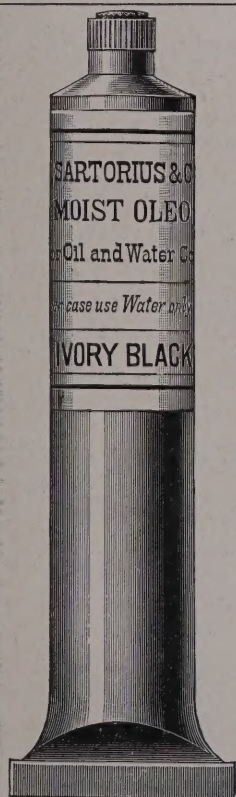
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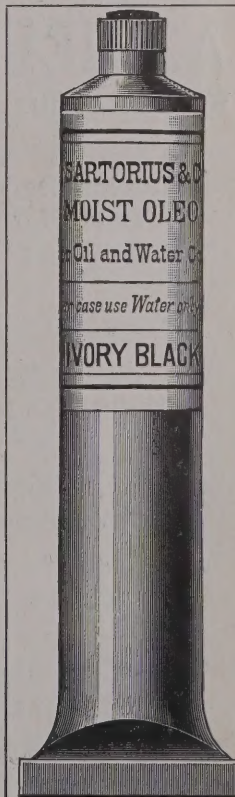
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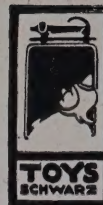
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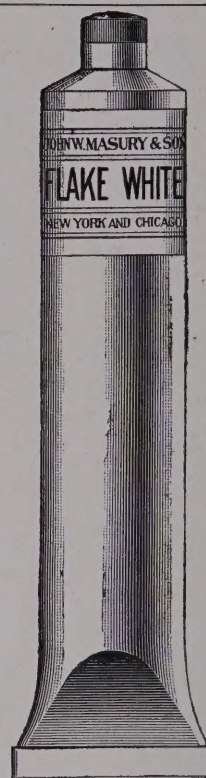
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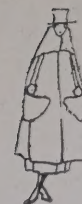
MAKERS

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Art, to a great extent, models human nature, remember that. Know that any emotion which your work causes will have its effect in the progeny of the next generation.



## AMERICAN DESIGN

"American Art" is still an indefinite term, but the school of American design—long dreamed of by designers of this country—is realized at last, and is now a tangible thing to textile designers, at least. That branch of fashion art has felt, even more than the costumers, the heavy hand of the European importer. Not only are foreign designs brought over and made up here, to sell at bigger prices, but, until this year and perhaps even now, here and there, the work of the American designer was bought, made up, and sold as a European importation. That was most unfair treatment to the artist, of course; but the manufacturers saw in it a way to get their prices and gave no thought to the creator. Artists were unhappy over the situation, but were powerless.

A little over a year ago a champion rode into the lists to do battle for the artists against the insistent demand for "imported designs." The Textile Design Competition, held last December, was the first public notice of that strife. Women's Wear and the United Piece Dye Works collaborated in this plan to bring designs from American artists into public notice, and into recognition as a domestic product. They were aided by the museums and libraries, from whose treasuries the motifs were to be taken. That was the only condition of the contest; the motif was to be taken from some primitive art source. By this I do not mean that motifs were to be transferred bodily to the designer's product—copying is frowned upon as seriously in the museum as it is anywhere else. In my mention of the use of museums and libraries here and later I speak of them as useful for inspiration and stimulation of the worker's imagination, through the study of pure and very beautiful design.

This competition was opened to all artists of any standing whatever—the worker in the studio, the free-lance, or the student. They were not content with merely announcing the purpose and leaving the designer to work alone, but lectures were held in the autumn before the exhibition showing the beauties of primitive Peruvian, Indian and Mexican art, and how they could be adapted to modern use.

The American Museum of Natural History seemed changed into a vast studio building. Its halls were never found without parties of students or solitary artists roaming about, paint-box in hand. If paint-box could but do justice to all the beauty found there. Inspiration gambols riotously in artist-

souls that pass from gorgeous Chinese cloaks to handsome Russian and Koryak coats made of skins with designs applied with different colored skins; from Indian beads and basketry and Mexican pottery, to wondrous Peruvian textiles and Eastern bronzes!

The "call to arms" for American textile designers to create American textile designs, was quite successful, many answered the call, and some few have stayed on "to keep the faith."

Designers starting out from this time forth will find "imported designs" no longer an overshadowing evil, as before. The exhibition was greeted enthusiastically by the manufacturers, who seem quite as interested as the artists in getting good designs before the public. They are keeping track of the artists who won prizes in the competition, and those who are working along the same lines. So the first idea of the movement is happily on its way—American designs for America, we might call it.

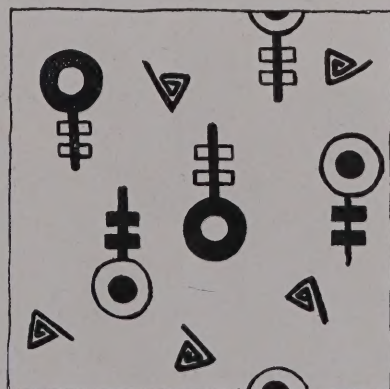
Another aim of the movement was to get really practical as well as beautiful designs for textiles, and that, too, seems to have made a successful start. The artists working in studios under the direction of one man or woman who knows the trade and what is needed technically, are apt to sacrifice more and more the beauty of their work for the mechanical effectiveness of it. The artist working for himself and selling as a free-lance has, on the other hand, made beautiful designs which had to be made over to fit the requirements of the mechanical processes of reproduction. Now, however, both studio and free-lance artists have started out with a new, vitalizing impetus for the work, and a clearer understanding each of the others phase of the problem. Designs must be beautiful, but they must also be practical. Cretonne designs cannot be made like dress-goods or coat lining patterns, but an artist with a strong sense of beauty and yet without that sense of fitness of a design for a particular need, may make the hopeless blunder of going to work at a design with no definite thought of its use in mind and bring forth something "in between" that can be used in no one place. This indefinite feeling for the work is being overcome, and an even truer beauty is the result.

The buying public has already seen modern dress materials of all sorts inspired by primitive art motifs. Mr. Wanamaker recently held an extensive exhibition of women's wear featuring primitive art motifs in the designs on the silk in the hats, and on the stockings, and in the lines on which many of the beautiful gowns were cut. The



Jessie Martin

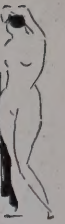
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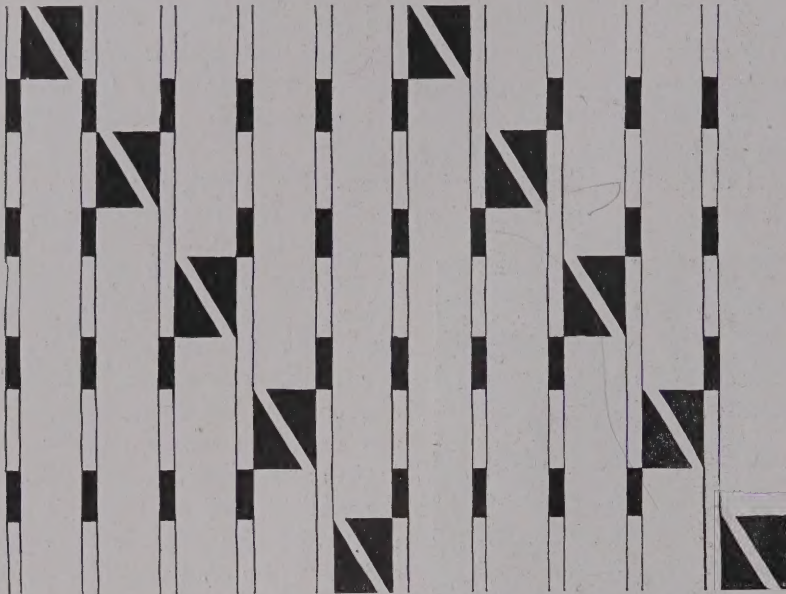
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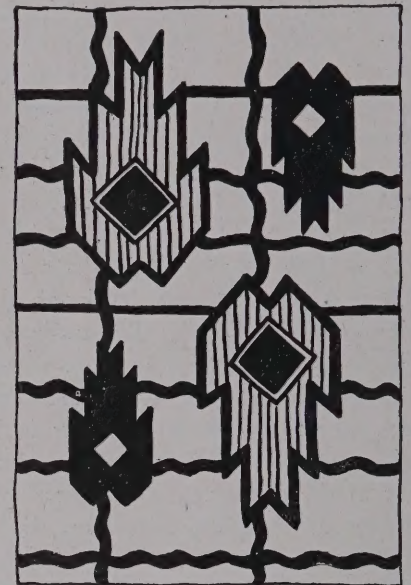




Be fearful of the lure of imitation. It will steal away your personality and leave you entirely empty. It is better to understand why rather than how a thing is done.



Jessie Martin



See page 16

women seemed to have enjoyed the delightful idea behind the beauty of them, as much as the beauty itself. It seems safe to offer "artistic" things to the buying public!

Professionals have blazed the trail! Students will do well to follow in their footsteps and take to the museums for inspiration from primitive art. I would turn Mr. Greeley's advice right-about-face and say, "Go East, young man!" Follow the fashionable Paisley back to its original habitat—go from Persia on to India and thence to China and Japan—and do not neglect the South Sea Islands! When you weary of travel in far lands come home, but drop time in your flight so that you arrive before Columbus! Then you will find Indian design in all its primitive glory of simplicity. Mexico is a veritable treasure-house for designs. But the greatest of these is Peru. Those old artists of four and six thousand years ago created works of art which undoubtedly we shall equal, yet which we shall never surpass!

Primitive man made his article and then made a design for that article, were it bead or bag or bowl. A design was not applied simply to "fill up space," and the result of this single purpose of making a thing was unity of line and space to be obtained in no other way. So, beside the beauty to be found, there is the lesson in the use and abuse of decorative art. That does not mean, however, that the decorations found on an earthen jar, for instance, would not make a very lovely pattern for a modern coat lining. Many of the pottery and basket designs, although they

fit so well on the article on which we find them, are perfect in character for a textile design as well.

A less talked of but perhaps an even more important feature of the movement is a bill pending now in Washington which, if passed, will make it possible for textile designers to secure a copyright for their designs. This is a most important bill, for it is now possible for a manufacturer, for a so-called designer or for anyone to steal a textile design bodily. Let us hope the bill will pass.

JESSIE MARTIN

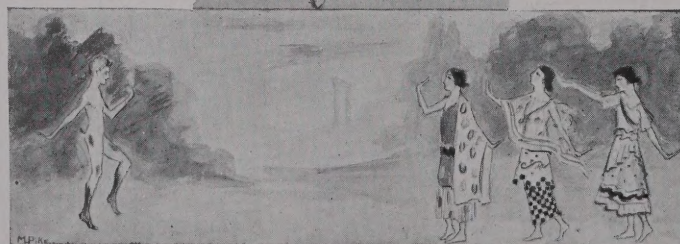
## A BEAUTY OF NATURE

Editor, *American Art Student*:

SIR: In the February issue of your valuable monthly you ask: Why is nature beautiful? As student of nature for the last thirty years, I think I can tell why. You will notice that in a landscape never is there to be found a straight line, no angles are to be seen. Every object stands out in curves. Gaze at the ocean, a brook, a waterfall—all are undulant in their movements. Look at a healthy young woman—all the lines of her body flow gracefully into each other. The artist's triumph is to produce a picture in which the lines intermingle in graceful curves, interweave in pleasing undulations.

To the student I would say: Go out of doors! Draw all objects minutely before painting the scene. Eschew what man has built, only then will he discover that nature is beautiful.

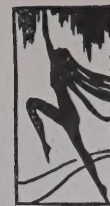
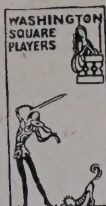
LOUIS M. EILSHEMIUS, M.A.



Mildred Pike

See Page 16





We must not become intoxicated with sentimentality. We must not believe that our business is to make people laugh and weep. Art is a different business entirely.

## HOW TO MAKE A MONOTYPE

A monotype is a print of an oil sketch from a zinc plate. The making of a monotype is simple and direct, and a student should easily learn to express himself by this medium with beautiful and surely interesting results.

The materials needed are—a zinc plate, large blotters, cheese cloth, brushes (either oil or water color), oil paint, (raw umber), cotton, a table-spoon and paper. Have a zinc plate cut at a tinsmiths the size you want the finished sketch. Three and a half by five inches, or seven by eleven inches give pleasing proportions for the length and width of plates. Use sand paper for any scratches on the plate and to even the edges and round the corners. Japanese paper, thin or heavy, or any paper suitable for etchings can be used successfully for monotypes.

In working out a composition on a plate it is advisable to use large, simple masses and only a few values. Raw umber gives a beautiful quality when working in a self-tone harmony, but other colors may be used as well. The paint can be used as it comes from the tube or may be thinned a very little with oil. Apply the paint to the plate with a cheesecloth or brush, stroking either vertically or horizontally to harmonize with the line movement of your composition. Paint in the darker values of your drawing. The lighter parts in the composition, such as clouds in a landscape, or high lights may be wiped out with a small bit of cotton wrapped around the end of a brush. The paint should be applied thinly so that it will not spread on the paper in the printing. After the composition is finished a small margin about an eighth of an inch wide may be wiped away around the edge of the plate.

The Japanese paper should be soaked in water for a few minutes before printing. The rough side of the paper is preferable and gives a more pleasing texture for a monotype. The rough and smooth side cannot be detected when the paper is wet so a small mark should be put in the corner.

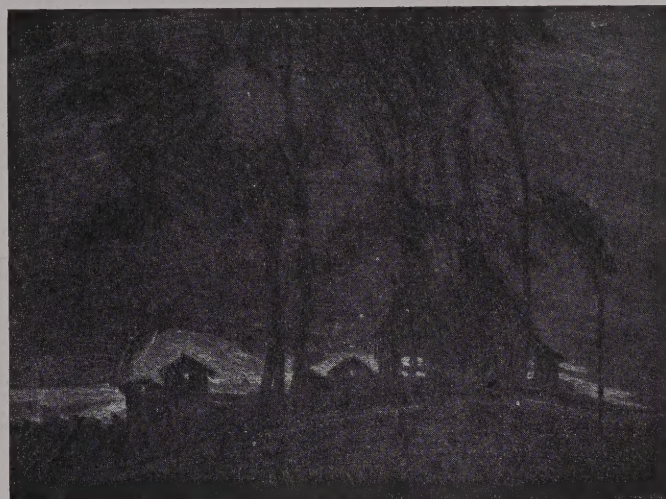
After the paper has been soaked, lay it between two blotters to take out the surplus water and leave the paper moist. Place the plate on which you have painted the composition on a dry blotter. Over the zinc plate lay the moist paper being careful to have the margins very even. After the paper is once laid upon the plate it would ruin both the paper and the composition on the plate to try to move the paper or rearrange it. Very wide margins are the most pleasing, so cut the paper much larger than the size of the plate. For a vertical oblong have the widest margin at the bottom, middle width at the top, and the narrowest at the sides. For a horizontal oblong have the widest margin at the bottom, but the middle width at the sides, and narrowest at the top.

After the paper is placed upon the plate lay a dry blotter over this and rub firmly in a circular motion with a table spoon using a great deal of pressure. The blotter and paper may be lifted off at the top or corner of the plate. If the print on the paper is not even and clear then it should be rubbed more. After this has been done thoroughly, take the print off of the plate and lay it on a dry blotter. If the paper dries roughly it should be ironed on the wrong side with a warm iron.

When working in monotypes the results always prove interesting and after a few experiments the student will learn to express different effects by using a stiff or water color brush, or by using a cloth or end of brush.

Just as a certain quality may be secured through an oil, tempera or water color sketch, a definite quality may be secured in a monotype. Beautiful color

may be expressed in oils, beautiful line in an etching and beautiful form and values in a monotype. Because of the simplicity of the process and directness of the result it should become as familiar and spontaneous to the art student as a life sketch in charcoal or a decorative drawing in tempera. The monotype can be beautiful and decorative and is a sincere form of art expression.



Pauline Haynes

Evening Wind

See page 16



Pauline Haynes

Decoration

See page 16





"There is a great truth in art, but few ever find it." The fact is, most of us go in search of truth madly for we ignore the study of our instincts—truth's only path.



Pauline Haynes

Aunt Libbie's Portrait

See Page 16

## FROM A MAN

This magazine is for the free expression of all art students. Here is a student who requests that his letter be published. We publish it exactly as it reads.

*To the Editor, American Art Student Magazine:*

DEAR SIR: I am sending you this letter without my name. I wish to express my honest opinion in THE AMERICAN ART STUDENT magazine.

The article by Barrow Lyons in the February number of THE AMERICAN ART STUDENT on "Vulnerable Ideals" is very true and beautiful. Now let us also look at the reverse side of the question a moment. There is another article in the same number entitled "Why Louis Failed," and from it we take that he failed because he did not possess business ability. That is, as far as the writer can see, he did not work according to the latest fad, or that he was not a good peddler.

There is a tremendous amount of money spent annually on art works in this country, but mostly on old masters—often old junk. Or on new masters who paint pictures of a shattered bundle of shingles and give them an ambiguous title, and produce sculpture with as much beauty of form as a stick—just so long as an art dealer in a good location and with a gift of gab advertises it profusely. And he probably buys it up for a song and sells it at an enormous profit. Can it be possible that the American art buying public are com-

posed of new-rich who have no faith in their own opinion and must take the word of an oily tongued art dealer? And was Barrow right when he said that the American people want to be humbugged? How many of the things sold nowadays possess that beauty and expression that Barrow Lyons talks of so interestingly?

Can you blame the artist who tries to keep up with the high cost of living by following the crowd? Or do you expect him to despair and starve?

Fortunately the writer has a robust constitution and can earn a living at hard labor and has considerable time to produce his art as it suits his fancy, and let the art dealers and buyers be damned.

SIR: It is wonderful to feel freedom of spirit, to be so physically constructed that one can earn a living with one's body and not be forced to earn a living by prostituting that which one knows is the truth of one's self; thus, to be able to snap your fingers in the face of commercialism.

Certainly there is nothing more needed in modern art than this spirit of which you speak. If all students of art could or would snap their fingers in the face of commercialism an art would be revealed the like of which was never known in the history of the world. For we have in us the greatest art seed that has ever existed. In us it is concealed, but we will not break the shell. Commercialism and ease is our siren. And the shell is growing instead of that which is inside the shell.

But that part of your letter which is satirical to the modern movement in art we believe would better have been left out. We cannot accomplish an end by antagonism. Are you interested in the end or are you interested only in the fact that "shattered shingles" are used as a means to the end? We must look upon modern art with profound sympathy, trying to understand and know what it is reaching for. If we are intolerant we are radiating the same spirit we are criticising. We know that the sorcerers in the modern art movement will defeat and destroy *themselves*. And we should realize that these sorcerers would disappear more rapidly if we did not antagonize, for they are living upon the interest or excitement which antagonizes causes.—EDITOR.

## AN ARTIST

Holding this little puppet thing called fame

In both hands;

Dangling and hugging, mouthing at its name,

Making it child and sweetheart, without shame;

Letting it sorcer bands

About his heart—thus did he live,

And thought that life had nothing more to give.

Played with the little doll and played and played

Till twilight came and day began to fade;

And now he looks about in hurt surprise,

Because the little doll has lifeless eyes.

From *The Evening Globe*.

By MARIAM TEICHNER





Is that inspired manuscript which you were too bashful to send to a publisher still tucked away in your dresser drawer? It may be a great expression. Let us read it.



### CHOOSING A DRAWING PAPER

The art student of to-day is particularly fortunate in the matter of material. The ease with which he can procure drawing papers, canvases, colors—excellent in quality and comparatively inexpensive, even under present conditions—would turn an old master green with envy. The watercolorist, with whom this article is chiefly concerned, is perhaps the most fortunate of all in this respect, and particularly in the matter of papers. He can obtain papers of every necessary size, substance and surface, either in sheet form or ready mounted for his use. It may be argued that ease in procuring material is not everything, and that some painting material is not as good as it used to be when art was younger. This may be true of a few of the things that the artist uses, but it is certainly not true of paper. Hand-made paper, which is what the watercolorist needs, is better to-day than it ever was. It is made from better materials than formerly, while to the manual skill of the paper-maker has been added the knowledge and experience of the paper chemist. It cannot be denied, therefore, that in this respect the watercolorist of to-day has a great advantage over the early workers in this medium. In order that he may turn this advantage to good account it is necessary that he should know wherein lie the particular excellences that should be sought for in drawing paper. It is the aim of this article to assist the student to select such drawing surfaces as shall be a real help to him.

It is true that many an artist has done great work on poor paper, but it must be conceded that his work has been good, not *because* of the paper he used, but *in spite of it*. That only proves the genius of the man, not the worth of the material. Mr. Hoppe would doubtless defeat me in a game of billiards if he used his umbrella as a cue, but that does not prove the superiority of the umbrella over the cue as a billiard player's medium. Some artists of note, David Cox for instance, have actually shown a preference for inferior papers, but the example is not a safe one for the student to follow. No one will deny the consummate skill and power of David Cox, yet it is probable that greater purity would have characterized his work had he been as scrupulous in his choice of paper as was Turner.

You will agree with me, Mr. Art Student, that difficulties enough lie in the path of the watercolorist without

his having recourse to a paper which presents new obstacles for him to surmount. In fact, you should aim to use a paper that will respond instantly to your every touch, so that as you work you may be as little conscious as possible of the paper itself. Your paper is just as much an instrument as your brush. Suppose you compare it for a moment with some *musical* instrument, say a violin. To insure an accurate expression of your emotions, your violin must respond to each variation of touch from your bow; deep true tones answering immediately to the challenge of the strong firm stroke, while the lightest lingering touch must awake unfailingly the faint, far echo that you seek. You would not attempt to render an

exquisite composition upon an instrument that lacked this quality of response, yet many an art student is trying to do practically this very thing. He (and chivalry alone restrains me from adding, "or she") will spend considerable time in the art material store trying brush after brush until he finds one that just points as he wants it to, then he will call for a sheet of so-and-so and take it along almost without looking at it. And when he gets to work on it, and the color doesn't



Peake Lenton

A Country Road

See page 16

go right, either refusing to be distributed evenly or else soaking in and drying rapidly with a nasty hard edge, the student sighs or swears—as the sex may be—and sets to work laboriously rubbing in or sponging out. And the last state of that picture is worse than the first.

I believe it is usually contended by masters in watercolor that a wash should be laid right the first time, once and for all. This is not easy of accomplishment, though it should always be aimed at, but let it be understood that on an inferior paper it is wellnigh impossible.

Look well at every sheet of drawing paper you buy. Most good drawing papers are water-marked, the best hand-mades even showing the year of manufacture. In passing, it is interesting to note that the fact of the date appearing in a water-mark has sometimes helped in exposing bogus "old masters," by proving that the paper was not made until after the death of the supposed artist. The discriminating purchaser will always select paper that is not too new, because good hand-made papers improve with age. If your paper is good, exposure to air and light can do it no harm, rather the reverse. A hand-made paper is always preferable to a machine-made because it has equal strength each way, while

(Continued on Page 9)





Do you realize that a great power can be created by very little effort of each student provided this effort is organized? We are organizing this effort. Is your effort in?



## THE AMERICAN ART STUDENT

Vol. I.

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No. 7

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STEWART CRISE

PURPOSE—The American Art Student is the only national art magazine in America which is owned, controlled, and published by art students. Only art students are in any way connected with the publication. Its purpose is to organize the art students of America, to create an art students fund and to educate. The entire profits of the magazine are deposited in the students' fund.

THOMAS GARRETT, Editor      BERNARD KRAMER, Secretary

THE AMERICAN ART STUDENT PUBLISHING ASSOCIATION  
TWENTY-ONE PARK ROW      NEW YORK CITY

### REALIZATION

The first unit of our plan is a tremendous success! Our exhibition is the largest of any exhibition of art held in America for many years! Over two thousand five hundred pieces are on exhibition!

This exhibition is the result of one of our first movements after the founding of this magazine and the Association of American Art Students. One of the purposes of our Association was to improve the quality of art education in America. Therefore, one of the important ideas in arranging the exhibition at the Wanamaker Store was to bring the work of the different schools together, so that the student could get a panoramic view, as it were, of the art education in America. We believed that this comparing of the work of even the best schools would be educational.

Mr. John Wanamaker provided the gallery for the exhibition and offered \$490 to be given as prizes. The value of this exhibition from an education standpoint will be difficult to measure. But judging by the great number of art students throughout America who have sent in work,

there was a great desire for an exhibition of this kind.

### Prizes

#### PAINTING

|               |                          |         |
|---------------|--------------------------|---------|
| <i>First</i>  | —Maude Vandervoort ..... | \$40.00 |
| <i>Second</i> | —Rosiland Abramson ..... | 20.00   |
| <i>Third</i>  | —Charles Schotanus ..... | 10.00   |

#### POSTERS

|               |                      |       |
|---------------|----------------------|-------|
| <i>First</i>  | —Goldy Jacobs .....  | 40.00 |
| <i>Second</i> | —William Cohn .....  | 20.00 |
| <i>Third</i>  | —Alma Wickland ..... | 10.00 |

#### ILLUSTRATION

|               |                           |       |
|---------------|---------------------------|-------|
| <i>First</i>  | —Tora B. Wilberforce..... | 40.00 |
| <i>Second</i> | —Harmon Neill .....       | 20.00 |
| <i>Third</i>  | —William Gropper .....    | 10.00 |

#### CRAFTS

|               |                          |       |
|---------------|--------------------------|-------|
| <i>First</i>  | —Mr. Gaskill .....       | 40.00 |
| <i>Second</i> | —Mariam Lane .....       | 20.00 |
| <i>Third</i>  | —Catherine Morisee ..... | 10.00 |

#### SCULPTURE

|               |                      |       |
|---------------|----------------------|-------|
| <i>First</i>  | —Nicolo Tocco .....  | 40.00 |
| <i>Second</i> | —Anne Rector .....   | 20.00 |
| <i>Third</i>  | —James Novelli ..... | 10.00 |

#### INTERIOR DECORATION

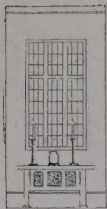
|               |                             |       |
|---------------|-----------------------------|-------|
| <i>First</i>  | —Almon Rogers .....         | 40.00 |
| <i>Second</i> | —Catherine Hartshorne ..... | 20.00 |
| <i>Third</i>  | —W. H. Kendall.....         | 10.00 |

#### COSTUME

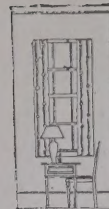
|               |                         |       |
|---------------|-------------------------|-------|
| <i>First</i>  | —Marion Brower .....    | 40.00 |
| <i>Second</i> | —Frank H. Decker.....   | 20.00 |
| <i>Third</i>  | —William Gebhardt ..... | 10.00 |

This copy goes to press on the day the exhibition opens—that is, the day it opens to students and their friends. So much work was received that it was nearly impossible to get it all even into the gallery by the time the exhibition was to open. Therefore many pieces are standing on the floor against the wall. We heard several students complaining about this being a disrespectful way to display works of art. But these students are unfair. You cannot blame a student, however, for grumbling if his picture is on the floor and his rival's is on the wall. Of course, by Monday, when the exhibition is open to the public, the store will have had time to hang these pictures in a dignified way.





When we look upon nature let us realize its power, its forces—not simply its appearance. Can we realize volume in a hill and the upward movement of grass?



Continued from page 7)

(the latter is weaker in one direction than in the other. Moreover, hand-mades, being tub-sized do not dry as rapidly as most machine-made papers, nearly all of which are engine-sized. Engine-sized means that the size is mixed with the pulp in manufacture, while tub-sized means that the paper has been run through a vat containing size, which is admittedly the better method.

In the manufacture of a drawing paper the sizing is one of the most important factors. It is the sizing which renders it capable of taking the color properly, and makes it able to resist the action of water, which in an unsized paper would reduce it again to a pulp. Some makers manufacture a special quality, known as "extra-hard-sized," which will stand up against the worst climatic conditions, and the best mounted boards are always made from this kind of paper only, because it can be relied upon to withstand the great pressure it must necessarily receive without allowing the paste to penetrate and spoil the working surface. Some machine-made papers have almost the appearance of hand-mades, but as a rule the wire wove marks, which distinguish them, can readily be seen if the sheet be held up to the light. No wire marks can be found in a hand-made paper.

You can never be too particular about the quality of the material you use. It will invariably reflect in the quality of your work. Do not say to yourself "I cannot afford to use good material," say rather that you cannot afford to use anything else. In my opinion even the most humble work, such as the rough practice sketching that most artists indulge in, and delight in, should be executed upon a paper that will make at least for the maximum of facility and freedom. See that even the little pocket sketch book you carry contains a reasonably good pencil paper; just any old thing is not good enough and will not do you justice. When I was a boy, I used to draw on anything and everything, and what is worse, I was encouraged to do so. I scribbled all over the margins and fly-leaves of my school books, on the abominable shiny papers that lined their covers, on walls, doors, stone steps, deal tables—and when confronted with a sheet of good drawing paper I was lost. In those days I even used to draw on my imagination—but that is another story. PEAKE LENTON

**NOTE**—Why does nature seem beautiful to you? Surely during your study of nature and the training of your senses you have realized a certain fact that has stimulated you to further understanding. Will you write about it? What you would write may help other students to free their instincts and sensitize their feelings?

## ANSWER TO YOUR LETTER

It is a bad habit to ask questions on the first impulse;  
look first within your own mind for the answer

LORING & PHIPPS  
ARCHITECTS  
Room 1106 Exchange Building  
53 STATE STREET  
BOSTON, MASS.  
Telephone 3308 Main

Dec 15 1916.

To the Editors  
American Art Student

Dear Sir, You have, in your first three publications, said Considerable about Tempera, why don't you give us a description of its use for the uninitiated.

As in your paper say both for oils and water, what is it? give it to us in detail.

If it is more brilliant than water colors and used in a similar manner we would like to know more about it

Truly Yours  
G. F. Loring

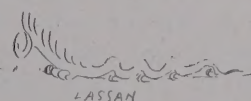
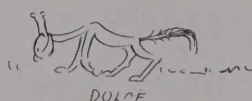
**M**R. G. F. LORING: The difference between water color and tempera color is that tempera has more body. It is not more brilliant than water color though it is more brilliant than any other color. Tempera color is ground in an egg emulsion. This emulsion contains oil and gives the color body. Yet a water color effect can be accomplished with tempera.

As to the advertisement you could not understand, I suppose you mean Sartorius & Company's Moist Oleo Tempera. What they mean by "For oil and water color painting," is that both a water color and oil color effect can be produced with their color, using only water to thin.

Now we do not know how to explain the use of tempera for the uninitiated. It would be ridiculous for us to say that the student should take the brush in his hand so, and squeeze the color out of the tube so. He will know enough for that. No two students use tempera in the same fashion, therefore, you can see how useless it would be to try to explain a way



Musical Terms Made Graphic



More of Everett Brown's Profanity





What we think and what we feel will inevitably get into our work. Therefore, let us study and develop the quality of our consciousness as well as our drawing and technique.



of using tempera. There is no subtle mystery about it. The student who is unskilled should purchase a few tubes of tempera color and experiment with them. This will initiate him.

#### ABOUT INSTRUCTION

**J**OSEPH KULLMAN, JR.: There are many art clubs in which landscape is taught. We mean by this, the members of the club receive instruction in landscape painting. But surely you will be unwise to study in this way, since you are just entering into your study of art. You would know nothing—while the members of the club as a rule are students who have had considerable art training, but who have been forced to commercialize their time and, therefore, study painting at the club. The danger to you would be that you would acquire advanced ideas before you had the capacity to receive them; thus your mind would become chaotic and your development would be retarded. We would advise you to enter an art school. If this be impossible, our advice would be as follows: Work patiently. Stimulate in every way possible your power of perception. When you have exhausted yourself honestly, take your work under your arm to the door of the greatest artist you know—one you have idealized. Perhaps you can find his address in the telephone book. If not, write to THE AMERICAN ART STUDENT, and we shall be happy to give you the address. Lay your work before him and tell him why you are doing so. Tell him your thoughts and your feelings. Then perhaps he will say things to you about yourself and your work which will carry you far on your journey. Any great man will be happy to receive you, and to help you in this way. It may be wise for you to communicate with the Art Alliance of America, 45 East 42nd Street, New York City. They may be able to assist you in your effort to have your work criticised.

#### ABOUT GLASS OVER PICTURES

**A**BRAHAM SELTZER: It must have been simply a coincidence that nearly all the paintings in the museum were without glass as you observed. Perhaps the direction of the light coming into the museum reflected on the glass of the pictures, making it impossible to see the paintings, therefore, the glass was removed from paintings which would otherwise be placed behind glass. There are many reasons why glass is placed over pictures. Perhaps if we explain to you a few of these reasons you can better understand why there was no glass on the ones you observed. Glass is very transparent, yet, when placed over the picture, it gives the effect of a very thin veil over the whole surface. This tends to unify certain colors, thus assisting the effect of the picture. Also a glass over a picture often sends the picture back—gives the effect of looking at the picture at a distance. The frame also accomplishes this. Now pictures which do not need this assistance of the glass, neither for unity, nor suppression would be smothered, as it were, by the glass. Therefore, some pictures are assisted by a glass, while others are hindered. Of

course glass protects the canvas from dust and from injury which might be caused by a scratch or blow.

#### TRYING TO SELL WORK TOO SOON

**J**OHN SIMPSON: You are taking the longest route to success. This is not uncommon, most students choose the long route believing it to be the shortest. The cartoon you sent us is excellent in many ways, but it will not sell. Your work is not yet sufficiently developed. Now you must realize this. If you waste your inspiration and spend your effort in trying to sell your work before it is ready to sell, you cannot succeed. We advise you to be patient—work a little longer before you try to sell your work. You know there is no profession at which you can earn money until you have spent years of hard study and work upon it. Be patient and work perseveringly for a while yet. Please do not let us discourage you. If what you are reading here discourages you, our purpose is defeated. Can you not see something in this answer to your letter which will give you courage? You must not fear lest no one will find you when you produce fine work. Know that if you lived in a log hut ten thousand miles from civilization and you were doing something which civilization wanted there would soon be a beaten path to your door.

#### STARTING AN ART STUDENTS' LEAGUE IN PITTSBURGH

**N.** P. WAYMAN: Your idea for creating an Art Students' League in Pittsburgh, Pa., will receive every possible assistance from us. We do not know exactly how to advise you. We might, at this moment, suggest that you try to get together all the art students who are interested in the idea. The Art Students' League, of New York, would be an excellent model for you to meditate upon. It was organized in 1875, by a few enthusiastic students. They each donated what they could afford and rented a studio at Fifth Avenue and 16th Street. They took turns in arriving early in the morning and sweeping out and getting in coal for the day. Their instructors worked gratis, but the students paid them what they could afford. The organization grew rapidly, and on February 8th, 1878, the organization was incorporated and its debts were paid thereafter. The present system of management, which is a board of control consisting of 12 members, all students whose services are entirely without remuneration, was developed from experience. We believe it would be most advisable for you to get your enthusiastic students together, then find one or two instructors who are interested in your idea and who will give their services gratis until the organization has a large enough following to be self supporting.

#### GENERAL

**W**ALTER H. SHEPARD: There are 291 Art schools in the United States, and 864 professional illustrators. We are mailing a letter to you containing the address of the artist which you requested.





The way the human form lets itself out into space is very inspiring. Each joint, carrying the volume into space, becomes finer as it nears the tips of the fingers and toes.



## NEWS

### Innovation

All students at the Art Students' League had to work without a model last week. The models lounged around the halls and in the lunch room and would not pose except when a special request was made by a certain student. This was not a model strike. It was simply an effort on the part of the Art Students' League to improve its system of education.

At a meeting of the Board of Control the subject of composition was discussed and it was decided that something should be done to make the student less dependent upon models. The Board of Control believed that if the students were forced now and then to rely upon their imagination or vision for the revelation of facts they would soon break up the lazy habit of their minds, which comes from constantly depending upon a model. The plan was very successful. The students understood and were happy to have the opportunity to stir themselves up. The models did not leave the school. When it was compulsory for a student to have a model he simply went out into the hall and got one.

It will take some time to prove the effect of this plan, but the spirit with which it was received by the students proved the desire for this innovation. This dismissal of the models for one week is to occur several times during the school season. The students are not to know just when it is to happen.

\* \* \*

### John W. Masury Poster Prizes

The winners of the John W. Masury poster contest were as follows: First Prize—Mr. Everett Henry, New York School of Fine and Applied Art. Second Prize—Miss Mary Cornwell, Leonia, N. J. Third Prize—Mr. J. William Cromwell, Jr., Summit, N. J. The firm had planned to purchase only one poster, but the other two were liked so much that they were also purchased.

\* \* \*

### Lectures

The following four lectures will be given by Mr. Robert B. Harche at the Carnegie Institute during March, April and May: March 9th, "Scandinavian and Russian Art"; March 23rd, "American Painters"; April 20th, "American Sculptors"; May 4th, "Draughtsmen and Etchers." A series of twelve lectures on "The Evolution of Style in Nineteenth Century Painting," by Louis Weinberg, will begin Monday,



**Controlling water-color—**  
changing, blending and manipulating tone—these things are possible to those water-colorists who use WHATMAN. For this splendid paper holds moisture, permitting the color to flow smoothly, and to dry slowly, without hard edges.

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are made with the skill, the pride and craftsmanship born of 150 years devoted to making hand-made papers.

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**H. REEVE ANGEL & CO., INC.**  
120 Liberty Street New York, N. Y.  
*Sole Importers for the United States and Canada*

March 5th, at The College of the City of New York.

George Kriehn, Ph. D., will give six lectures on "American Painting from the 'Originals in Current Exhibitions'" every Thursday during Lent at 10.30 A. M. at the Metropolitan Museum.

\* \* \*

### Young Artists' Society Prize Contest

The recent exhibition of pictures for cash prizes conducted by the Society of Friends of Young Artists is to be the





We must not be impatient to succeed. We cannot hurry our intelligence. We must take care lest in after years, when courage is old, we realize the tragedy of our impatience.



last cash prize contest given by this society. Hereafter the benefactors of this society who contribute money for the exhibition will select pictures from the exhibition in return for the prizes given. The purpose of this is to stimulate the student to work for quality rather than competitive efficiency.

\* \* \*

#### Rome Art Study Open to Four

The American Academy in Rome has announced the opening of its annual competition for fellowships in Architecture, Sculpture, Painting and Landscape Architecture. This contest is open to every unmarried American citizen, regardless of age; but he must have a bachelor's degree from an American college or an equivalent from a foreign college.

The winner of a fellowship is given three years' study in Rome with \$1,000 a year allowance for personal expenses. Letters of application for entrance in the competition must be accompanied with references and documents of proof as to the ability of the applicant. All letters must be addressed to C. Grant LeFarge, Secretary, American Academy in Rome, 101 Park Avenue, New York City.

\* \* \*

#### Egyptian Treasures in Brooklyn Museum

The Brooklyn Museum of Art has received the gift of the Egyptian collector and American hieroglyphic scholar, Charles Edwin Wilbour. The collection contains paintings representing Egyptian scenery, statuary, vases, textiles, and hieroglyphic inscriptions on stone and pottery.

\* \* \*

#### "Fakir's" Ball, March 16th

St. Patrick's eve at the Biltmore Hotel. The invitation reads: "You may come to the Fakir Dance at the Biltmore Hotel on Friday, the sixteenth of March, provided you comply with the conditions herein-after set forth as follows, viz and to wit: A. Wear a good costume (positively no sailor suit). B. Pay an income tax of five dollars if you choose to wear evening clothes. C. Get your tickets immediately, as they are limited and cost three dollars, admitting gentleman and gentlewoman. Tickets on sale at the Bradley Studios, 435 Fifth Avenue, and The Art Students' League, at 215 West 57th Street."

\* \* \*

#### Calendar of New York Exhibitions

Painting, Sculpture, Architecture and Interior Decoration, Illustration, Costume Design, Poster, Crafts and Design.

John Wanamaker Store, 10th Street and Broadway—Association of American Art Students March 4th to March 18th.

## THE TRAINING OF AN ARTIST

cannot be completed within the four walls of the studio. Color, Sunlight, Atmosphere, can best be studied by working out-doors, direct from nature, under competent instruction . . . .

ADVANCE YOURSELF in the summer vacation by study at

### THE BERKSHIRE SUMMER SCHOOL OF ART

at Monterey, in the Berkshire Hills of Massachusetts . . . .

Painting, Sketching, Poster, Commercial Design, Design, Interior Decoration, Jewelry, Craft Work, Methods of Teaching . . . .

Eight instructors and a limited membership insure much personal instruction . . . .

Directed by Raymond P. Ensign and Ernest W. Watson, of the Pratt Institute, Brooklyn, N. Y.

Write for descriptive catalog.

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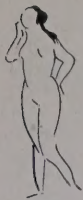
**TALENS & SON, Irvington, N. J.**

Laboratories: Apeldoorn, Holland

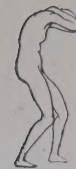
Pacific Coast Agents:  
Schussler Bros., San Francisco, Cal.







The wisdomful phrase "Industry is the great teacher" has urged us on so long that we have grown weary of its spur. Let us invent another one—"We learn by our mistakes."



Early Lithographs, by Honore Daumier; Paintings by Marsden Hartley and Morton L. Schamberg—Ardsley Studios, 110 Columbia Heights, Brooklyn, 9 A. M. to 9 P. M. Throughout March.

Pottery and Porcelain—Little Gallery, 15 East 40th Street. N. Y. S. K. A. Society. March 19th to 31st.

Keramics—Museum of Natural History, Columbus Ave. and 77th St. May 8th to 22nd.

Illustration, Poster, Commercial Art—Art Alliance of America, 45 East 42nd Street, March 19th to April 19th.

Mezzotints, Chiaroscuro Prints, Making of a Wood Engraving, Making of a Print—New York Public Library, Fifth Avenue and 42nd Street.

Old Masters—Satinover Gallery, 3 West 56th Street.

Paintings, by Martin Borgord—Milch Gallery, 108 West 57th Street. Closes March 23rd.

War Pictures, by Duvent—Museum of French Art, 599 Fifth Avenue.

Paintings, by Ten Americans—Montross Gallery, 550 Fifth Avenue, March 6th to 27th.

Etchings—National Arts Club, 119 East 19th Street, American Institute of Graphic Art. Closes March 23rd.

Contemporary American Paintings—Knoedler & Co., 556 Fifth Avenue. Closes March 23rd.

Paintings, by American Artists—McDowell Club, 108 West 55th Street. Closes March 11th.

Lithographs of English Munition Works, by Joseph Pennell—Keppel & Co., 39th Street, near Fifth Avenue. Closes March 17th.

Pencil and Wash Drawings, by American Artists—Ferargil Gallery, 24 East 49th Street. Closes March 15th.

Paintings, by Cezanne—Arden Gallery, 559 Fifth Avenue, closes March 26th.

Paintings and Sculpture—National Academy of Design, 215 West 57th Street, March 17th to April 22nd.

George Inness Paintings—Ainslie Studios, 615 Fifth Avenue, closes March 31st.

\* \* \*

#### Competition—\$150 in First Prizes

A. Sartorius & Company wish to purchase work done in their Oleo-Tempera colors to keep for advertising purposes. These paints may be used as water colors, or they may be used representative of oil colors with water as the thinning medium, and the firm wishes to purchase work done in either style, regardless of subject. A. Sartorius & Company also wish to buy a poster made in their colors advertising these paints.

Painting done in water color or oil color style are not limited to any subject, colors or size. They may be illustrations, portraits, landscapes, designs, etc. This means that those who compete need not work up something expressly for the competition. Thus a student working in a painting class might submit any work done in that class if Oleo-Tempera color has been used.



#### ARTISTS' BLOUSES

Specially designed studio and office robes, made of well wearing material, snappy appearance, washable, and of a serviceable buff shade.

Sent prepaid to any address. State your height and weight.

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SCHOOL OF ART  
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**INSTRUCTOR**

**GEORGE ELMER BROWNE**

**CLASSES IN DRAWING AND PAINTING  
FROM NATURE • LANDSCAPE • FIGURE •  
MARINE • AND IN COMPOSITION. • • •**

**SPECIAL INSTRUCTION IN THE USE OF  
OIL AND WATER COLOUR PIGMENTS • •**

**SEASON**

**OPENS JULY 2ND.**

**FOR FURTHER INFORMATION, ADDRESS,  
POST OFFICE BOX 453  
PROVINCETOWN MASS.**



#### CUSTOM DESIGN AND FASHION ILLUSTRATION An Opportunity for Ambitious Men and Women

A special course of 15 Saturday morning sessions under expert practical instruction for \$7.00. This is made possible by the BROOKLYN TEACHERS' ASSOCIATION opening to the public this special course under MISS TRAPHAGEN, designer and fashion illustrator.

All interested can get full information by attending Saturday mornings, 10 A. M. to 12 M., Room 403, TRAINING SCHOOL FOR TEACHERS, Park Place (near Nostrand Avenue), Brooklyn, New York, or by telephoning Miss Traphagen, Address Poplar Street Studios, 61 Poplar St., Brooklyn, N. Y. Telephone 6375 Main.





There is weight and volume in the human figure. We must sense these as we work, for how can we really create form unless we sense these fundamental facts.



The posters must be of window-card proportions, and not more than four colors may be used in addition to black. They must advertise the Oleo-Tempera colors.

\$50.00 will be paid for the best painting done in water color style, \$500.00 for the best piece of work representative of oil, and \$50.00 for the best poster. All other works chosen by the firm will be bought for what they are worth.

Those who enter the competition must first secure an entry card. These entry cards can be obtained from Sartorius & Company, 57 Murray Street, New York City, or from THE AMERICAN ART STUDENT. An exhibition will be held of the work submitted, and some of the best work will be reproduced in this magazine. The gallery in which this exhibition is to be held will be announced later. The competition closes May 15th.

\* \* \*

#### Miss Traphagen's Saturday Morning Class in Costume Design

Costume Design and Fashion Illustration is one of the very important art branches of to-day, but because of the increasing demand for instructors in this branch of art, many unfitted teachers have been mustered into service. Therefore, students who are about to take up the study of Costume Design and Fashion Illustration will be happy to know that Miss Traphagen has opened a special course of fifteen Saturday morning lessons. Seven dollars is the tuition for the whole course. Miss Traphagen is a very important teacher in this branch of art. The class is to be in Room 403, Training School for Teachers, Park Place, near Nostrand Avenue, Brooklyn, N. Y.

\* \* \*

#### A NEW WHITE

A water color white that works well with pen and brush is so necessary that it is strange such a white had not been formulated long ago. Several products have been made to substitute for a white ink, but at last one has been found that is really what is wanted.

Some time ago Mr. J. W. Johnston, of Rochester, N. Y., sent us a jar of "Snow White" ink, a product which was as new to us as it probably is to most of our readers who now see this. After following the printed directions, we dipped a pen into the jar and drew some lines across a black surface. The white flowed smoothly and evenly. We tried "Snow White" with a brush and found that it required but one stroke to obtain an even, opaque surface. The white, when dry, does not rub off or powder. It makes a fine body color for all tints and is a very satisfactory white spray for air brushes.

A product which thus answers the purpose of a white ink, a white water color, and a white air brush spray is well worth the price asked, and we are glad to recommend it to our readers.

#### ABOUT OUR FEBRUARY COVER

The following letter was received by the daughter of a dear old mother. The mother is a well known authority in the field of philosophy and art. It happens that the daughter is one of our "secret order," therefore we are able to print the letter:

SUNDAY, February 25th.

MY DEAR DAUGHTER:

The magazine came but no letter, so having no letter to answer, I'll be obliged to write about the magazine, won't I?

I have read it all and enjoyed it. Mr. Lyons' article is good; he has surely hit the key note, at least it rings true to me. I thought it notoriously true, however, that the men of great genius were not noted for their good lives, but deep within their souls they must have realized the greatness of beautiful lives, even though they failed themselves always to live to the high standard. I do not believe that a really great work of any sort can be produced by anyone who has not felt the beauty of purity and truth—in other words, "the beauty of holiness."

Your contributions are all right; try more. I have studied the first page and am ready to acknowledge that "I'm from Missouri" and will have to be "shown." I have seen in orchards the gnarled trunks of old trees to which this drawing has some resemblance, but if it is an apple tree that is here attempted they are surely "apples of Sodom" or "dead sea fruit." If I were in any sort of worshipful mood, I would not be afraid to "fall down and worship" this drawing, for it is the "likeness of nothing on earth or in heaven." Maybe, however, they are not apples at all but rather a sort of Chinese lantern and streamers, intended for purely decorative purposes. I have tried to figure out if it isn't some new design for crocheting—I can see the open spaces I frequently make in my patterns. Whether I'll ever be able to pick it out and apply it to some practical purpose is still an open question. The more I study the drawing, the more convinced I am that all my guesses so far are way off. I believe, after all, that it represents a puff of soft coal smoke from the funnel of an old-time ferryboat in Hell Gate.

Please enlighten me, for curiosity is a very consuming quality and sometimes deadly. If suggestions are in order, I would suggest that you give your little niece a bit of charcoal and a piece of paper, and I'll venture she will produce something fully as representative.

The question seems to be, "Why can't artists make a living outside of barber shops?" I wonder! It is probably because the public (of which I am a humble representative) do not appreciate present-day "high art."

Love to all.

Lovingly,

MOTHER

P. S.—I can see you chuckling over how little mother knows about art.





An important illustrator of this country says that he often discovers facial expression by sitting at a mirror and feeling the emotions of the characters he is to work with.



## FROM MR. GEORGE BELLOW'S

The following letter is printed exactly as received:

NEW YORK, February 26th, 1917.

DEAR MR. GARRETT:

I shall have to refuse your invitation to speak at Cooper Union this week as I am suffering with a very severe throat and a bad cold. I have no idea what I might have to say to you, and I am rather glad of the excuse to relieve myself of trying to speak to so large an audience, to which I am not accustomed.

I am curious to know what will result from this enterprise. If I can I will attend the meeting, but not as a speaker. I have received the copies of your magazine complete to date and have with interest examined them. There is much that is excellently well said in your pages and some reproductions of interest. As might be expected, however, in an enterprise so large, the effort to represent so large a field naturally results in the dominance of commonness. The romance of the artist's life attracts a vast number of people, most of whom are and would be content with commercial success, touched with the glamor of occasional medal, a prize, a membership in artist's society, a good fellow of a club and the class of being a member of the "Profession." This, accompanied with a measure of self illusion and egotism is the psychology of the majority of young people who enter the portals of art school.

The majority have consequently vastly more genuine interest in the game than in the reality. The opinions of the editor of *Life* and *Collier's* of the managers of commerce and success, have an interest greatly in excess of their very temporary and temporal importance.

The poster class and the illustration class have an immediate appeal, and process and techniques, valuable as they are in the right hands, nevertheless, call the student from the philosophy. This is all very well and represents quite accurately the Democratic proportion. But what right have you proposing as you do to represent all fields, to question in your last issue whether or not Modern Art be given a hearing in your pages? Do you propose to only attend "ancient" art? What right have you to patronize a certain sketch of a street scene calling it empty and slight? Did it ever occur to you that had this "sketch" been made with a pencil instead of a paint brush that it would then have passed for a spirited note? I have often remarked the almost universal habit of accepting a slight drawing, in any medium but oil, as a piece of artistic intention, while if the same slight amount of intention is invested in "the grand medium," an amount of good hard hand labor is demanded before appreciation is aroused. It is my opinion that this sketch, slight and unimportant as it may be, calls for no such apology and is, in fact, less empty than the majority of work so far reproduced. You are getting into deep water starting a precedent of this kind.

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Last spring I received from you a letter requesting that I answer six questions. Although the order was too large and the question the most eternal and monumental in character, I attempted to outline a reply which I filed away eventually, and did not send you, as I had at the time left New York and misplaced your address. I may some time edit this effort and give it to you for publication if I think it is of any value.

With best wishes for your success,      GEORGE BELLOWES

### ABOUT COMPETITION

*Editor, American Art Student:*

DEAR SIR: In a previous issue of *THE AMERICAN ART STUDENT*, there appeared an article on the movement for abolishing competitions for scholarships. The alleged reason for this movement being the supposed danger to the student lying therein: The desire on the part of the student to win forces him to follow a given standard of work and, thereby, is in danger of stifling his personality.

At the first thought it does not sound unreasonable. Forcing upon a growing young man, and an artist at that, a certain set of rules and principles does tend to have a demoralizing effect on his personality.

Indeed, I do not mean to challenge the fact that every artist possesses, or must possess personality. For it is as much essential to the artist, and for that matter, to the world, to create work purely his own as it is necessary for him to breathe fresh air. Nor do I mean to challenge the fact that a given standard has an arresting effect on the student's self development. For the flexible backbone and the pliable brains of the young are very apt to be stretched beyond their respective moduli of elasticities and leave a permanent deformation. But I will challenge the method of competition. It is in the method that the deadly salts are buried.

While competition is the mother of ideas, the foundation of energy, while it has an educating effect, for the reason that when a student is working on an idea the final idea is the result of an evolution of a great many others, which in themselves are a tonic to the brain, even if this effect remain for the time in a subconscious form. The method of competition is a very delicate mechanism, and if not handled with utmost care will really produce results which the schools so greatly fear.

It is hardly necessary to explain the marvelous progress accomplished by proper competition.

If an Art School is alive to the fact that bad standards, or any given standard at all has the effect of demoralizing

the personality of the student, why not improve upon the standard by establishing new values of criticism? Or still better—abolish all standards instead of abolishing all competitions? Let the student's work be judged by the sincerity and originality of the work, apart from all relative measurements.

A. M.

### STUDENTS' WORK

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### RETURNING EXHIBITION ENTRIES

Work that has been sent to our exhibition at the Wanamaker store by or through the art schools will be returned to the schools by the store's wagons, but the students who do not attend art school, who delivered their work to the store themselves, must call or send for their work on or immediately after March 19th. Exhibitors who live at a great distance will have their entries returned to them by the store.

### NOTICE TO ADVERTISERS

Advertisers can employ the inspiration of thousands of art students if they will let us submit their advertisements for competition by students, offering to purchase the best work submitted for certain sums of money. *THE AMERICAN ART STUDENT* will be glad to arrange such competitions.

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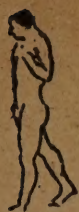
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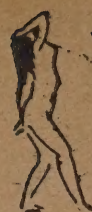
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**THE AMERICAN  
ART STUDENT**

21 PARK ROW, NEW YORK CITY

## STUDENT'S COLUMN

This directory is for the use of art students who wish positions of any kind. There will be no charge of any kind in any case, but before being listed, advertisers must show proof that they deserve what they ask.

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**STUDENT** of painting, would like work in studio or at anything; preferably where there is an artistic influence. Handy carpenter. Box R.

**SHOW CARD WRITER**, good letterer, would like work, steady or otherwise. Box F.

**STUDENT** at Art Students' League in mornings would like any kind of work in afternoons. Prefers clerical work in studio. Aged 29 years, college graduate. Box H.

**STUDENT** at Art Students' League in mornings would like work in afternoons. Box L.

**YOUNG MAN**, aged 21, would like temporary job where there is an artistic atmosphere and an opportunity to learn. Box C.

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